

Hell, Fire, Rain (& a nut)

Music used for 'Hell, Fire, Rain (& a nut)' – Sunday 16th September 2012

(Final – 28th August 2012)

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Hell, Fire, Rain (& a Nut) Overture

Bush Walker

(Ron Clarke)

Am G F Am Dm Am G Am

9 C G7 C Dm Am ^{1.} G ^{2.} G

The Spring Song

(Charlie Chaplin)

1 Amin C♯=160 F G D7 G C Dm

8 G7 C G7 C D7 G7 C

Clair de Lune

(Claude Debussy)

1 $\text{♩} = 100$
arco

V1.
V2.
Db.

9

F11.
F12.
V1.
V2.
Db.

Turn, Turn, Turn

1 $\text{♩} = 120$ D G D A⁷ D G D A⁷ G A⁷ D G D

F11.
B. Cl.
V1.
Db.

11 A⁷ D A⁷ D A⁷ D

F11.
V1.
Db.

17 G D Em A⁷ D G D DEm DA⁷DEm DA⁷DEm DA⁷D

F11.
B. Cl.
V1.
V2.
Db.

Agony of Wishing

(Ian Hamilton)

1 $C = 90$ *mf* C Gm B \flat C B \flat C

Musical score for measures 1-9. The score is in 4/4 time with a tempo of 90. The key signature has one flat (B-flat major). The instruments are Flute 1 (F1), Flute 2 (F2), Bass Clarinet (B. Cl.), Violin 1 (V1), Violin 2 (V2), and Double Bass (Db.). The music features various dynamics including *mf*, *p*, and *f*, along with trills and slurs.

10 F Gm C F

Musical score for measures 10-14. The key signature changes to two flats (B-flat major). The instruments are Flute 1 (F1), Flute 2 (F2), Bass Clarinet (B. Cl.), Violin 1 (V1), Violin 2 (V2), and Double Bass (Db.). The music features dynamics such as *p*, *mf*, and *f*, with a prominent trill in the Violin 1 part.

15 Gm B \flat C

Musical score for measures 15-18. The key signature changes to one flat (B-flat major). The instruments are Flute 1 (F1), Flute 2 (F2), Bass Clarinet (B. Cl.), Violin 1 (V1), Violin 2 (V2), and Double Bass (Db.). The music features dynamics such as *ff* and *mf*, with a final measure ending in a double bar line.

--> Begin the Beguine

Begin the Beguine

(Col Porter)

1 $\text{♩} = 120$

F11 C C^6 Cmaj^7

B. Cl. *p* (solo)

V1. *pp*

V2.

Db. *p pizz*

Hp.

8 C^6 C $\text{C}^\#\text{dim}$ Dm^7 $\text{Dm}^7\text{b}5$ Fm^6

F11

B. Cl.

V1.

V2.

Db.

Hp.

17 Dm^7/G $\text{G}^7\text{b}9$ Cmaj^7 C^6 *f* C C^6 Cmaj^7 C^6

F11 (both flutes)

B. Cl.

V1.

V2.

Db.

Hp.

25 C C⁶ G⁷/D G⁷ Fmaj⁷ F⁶

F11

B. Cl.

V1.

V2.

Db.

Hp.

31 Em⁷ A⁷b⁹ Dm⁷ G⁷b⁹ Cmaj⁷

F11

B. Cl.

V1.

V2.

Db.

Hp.

--> Elfantanz

Elfentanz

(Edward Grieg)

1 $\text{♩} = 76$

V1
V2
Db

12

B. Cl.
V1
V2
Db
Pno.

23

Fl1
B. Cl.
V1
V2
Db
Pno.

Hey Rain

(Bill Scott)

1

D D/C# G/B A G D/F# Em Em/F# Em

Fl1
V1
Db

5 G G/D G D/F# Em D A Bm/A A⁷ D/A A

9 A⁷ D/A A Dmaj⁷ D⁶ D A⁶ A^b A⁶ G

arco

14 A Bm/A A⁷ D/A A Dmaj⁷ D⁶ D

18 A⁶ A^b A⁶ G A Bm/A A⁷ D/A A *f rit.* Dmaj⁷

Clair de Lune

Claude Debussy (Arr. Jill Stubington)

A

Musical score for section A, measures 1-8. Instruments: V1, V2, Db. The score is in G major and 9/8 time. It features a flowing melody in the upper strings and a supporting bass line in the double bass.

B

Musical score for section B, measures 9-16. Instruments: V1, V2, Db, Fl.1, Fl.2. This section introduces the flute parts, which play a melodic line that complements the string accompaniment.

C

Musical score for section C, measures 17-22. Instruments: V1, V2, Db, Fl.1, Fl.2. This section features a more active and rhythmic texture with frequent sixteenth-note passages in the strings and flutes.

Musical score for section C, measures 23-28. Instruments: V1, V2, Db, Fl.1, Fl.2. This section continues the rhythmic intensity of the previous section, with complex patterns in the upper parts.

29 **D**

Fl.1

Fl.2

Hp.

38 **E**

V1.

V2.

Db.

Fl.1

Fl.2

44

V1.

V2.

Db.

Fl.1

Fl.2

Hp.

A (before story)
 A+B (after "... inspect the foundations of his kingdom.")
 C (after "... then the earth closed over her.")
 D (after "... the fountain of Arethusa at Ortygia and wept.")
 E (after story)

The Spring Song

Charlie Chaplin (from 'Limelight')

$\text{♩} = 20$

Fl. B. Cl. Vln. Db.

7 S. Fl. Vln. Db.

Spring is here. Birds are call - ing... Skunks are craw - ling. Wag ging their tails for love!

14 S. Fl. Vln. Db.

Spring is here. Whales are churn ing. Worms are squirm - ing. Wag ging their tails for love!

21 S. Fl. Vln. Db.

What is this thing, of which I sing, that makes us all be - witched? What is this thing, that comes in Spring, that gives us all the itch?

♩=160
C

F

G

D7

G

S. Oh, its love, it's love, love, love, love, love. Love, love, love, love, love, love, love, love, love, love, love, love, love, love. Love,

Fl.

Vln.

Db.

30 C

Dm

G7

C

G7

S. love, love, love, love, love, love, love, love, love, love, love. Love, love, love, love, love, love, love, love, love, love, love, love, love, love, love.

B. Cl.

Vln.

Db.

34 C

D7

G7

C

S. love, love, love, love, love, love, love, love, love, love, love. Love, love, love, love, love, love, love, love, love, love, love, love, love, love, love...

Fl.

B. Cl.

Vln.

Db.

38 C

G

F

G

F

C

G7

C

Fl.

B. Cl.

Vln.

Db.

Begin The Beguine

Cole Porter (Arr. Maria Dunn - 2012)

♩=120 C C⁶ Cmaj⁷ A^{b6} **A** C C⁶ Cmaj⁷ C⁶

8 T. *accordion sustained chords only*

 When they be - gin the be - guine it

9 C C⁶ Dm⁷ G⁷ Dm⁷

8 T.
 brings back the sound of mu - sic so ten - der It brings back a night of tro - pi - cal

15 G^{7b9} Cmaj⁷ C⁶

8 T.
 splen - dor it brings back a mem - o - ry e - ver green

S. I'm

B 21 C C⁶ Cmaj⁷ C⁶ C Cmaj⁷ C^{#dim} Dm⁷ G⁷

S.
 with you once more un - der the stars and down by the shore an or - che - stra play - ing and

29 Dm⁷ Dm⁷/G G^{7b9} C To

8 T.
 e - ven the palms seem to be sway - ing when they be - gin the be - guine

S. To

C 37 Cm⁷ F⁷ B^b B^bm⁷ E^{b7} A^b

8 T.
 live it a - gain is past all en - de - vour ex - cept when that tune clutch - es your heart and

45 Adim G A^b G Fm⁷ Dm⁷/G G⁷

8 T.
 ther we are swear - ing to love for - e - ver and pro - mis - ing ne - ver ne - ver to part

S. What

D 53 C C⁶ Cmaj⁷ C⁶ C C^{#dim} Dm⁷

S.
 mo - ments di - vine what ra - pture se - rene till clouds come a - long t dis perse the joys we had ta - sted and

61 Dm^{7b5} Fm⁶ Dm⁷/G G^{7b9} Cmaj⁷

S.
 now when I hear peo - ple curse the chance that was wa - sted I know but too well what they mean

E

68 C⁶ G^{7b9} C C⁶ Cmaj⁷ C⁶ C C⁶ G^{7/D}

T. So don't let them be-gin the be - guine let the love that was once a - fire re-main and em - ber

S. Let them be - gin be-gin the be-guine be-gin the be

76 G⁷ Fmaj⁷ F⁶ Em⁷ A^{7b9} Dm⁷ G^{7b9} Cmaj⁷

T. let it sleep like the dead de-sire I on-ly re-mem - ber when they be-gin the be - guine

S. guine be-gin the be-guine when they be - gin the be-guine

84 C⁶ C C⁶ Cmaj⁷ C⁶ C

T. Oh yes let them be - gin the be - guine make them play till the stars that were there be -

S. Oh yes let them be - gin the be - guine make them play till the stars that were there be -

E^bdim

90 Dm C Em⁷ G^{7/D} G⁷ Fmaj⁷ Dm⁷ Em⁷

T. fore re-turn a - bove you till you whis-per to me once more "Dar-ling I love you"

S. fore re-turn a - bove you till you whis-per to me once more "Dar-ling I love you"

F

96 A^{7b9} Dm⁷ Dm^{7b5} Fm⁶ Dm^{7/G} G^{7b9} C C⁶

T. and we su-d-den-ly know what hea-ven we're in when they be-gin the be - guine

S. and we su-d-den-ly know what hea-ven we're in when they be-gin the be - guine

105 Dm⁷ G^{7b9} C Fm⁷ B^b

T. when they be - gin the be - guine

S. when they be - gin the be - guine

Turn, Turn, Turn

Pete Seeger

A $\text{♩} = 120$

1

D Em D A⁷ D Em D A⁷ D Em D A⁷ D Em

Fl.

B. Cl.

VI. 1

VI. 2

Db.

Chorus

9

B D G D A⁷ D G D A⁷

T.

To ev - 'ry - thing (turn, turn, turn) there is a sea - son (turn, turn, turn) And a

H.

Fl.

VI. 1

VI. 2

Db.

15

G A⁷ D G

T.

time for ev - 'ry pur - pose un - der hea - ven.

Fl.

B. Cl.

VI. 1

VI. 2

Db.

18

18 **C** D A⁷ D

T. *A time to be born, a time to die; a time to*
A time to build up, a time to break down; a time to
A time of love, a time of hate; a time of
A time to gain, a time to lose; a time to

Fl.

B. Cl.

VI.1 *pizz*

VI.2 *pizz*

Db. *pizz*

21 A⁷ D A⁷ D

T. *plant, a time to reap; a time to kill a time to heal; a time to*
dance, a time to mourn; a time to cast a - way stones; a time to
war, a time of peace; a time you may em - brace; a time to
rend, a time to sew; a time to love, a time to hate; a time for
arco

VI.1 *arco*

VI.2 *arco*

Db. *arco*

25 G D Em A⁷ D G D

T. *love a time to weep.*
gath - er stones to - geth - er.
re - frain from em - brac - ing.
peace, I swear it's not too late.

Fl.

B. Cl.

VI.1

VI.2

Db.

Bush Walker

- 1. Slow (as writ)
- 2. Faster (as writ)
- 3. Even faster with fiddles playing tune

Ron Clarke

A Amin

G F

5

Amin Dmin Amin G Amin

B C G7

C Dmin Amin G Amin

Elfenanz

A (before story)
Bx2 (after "... the gum stood like a soldier & suffered in silence."
C (after story)

Edvard Grieg

A $\text{♩} = 76$

Musical score for measures 1-8. The score is for Violin I (V1), Violin II (V2), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 76. The music features a melody in V1 and accompaniment in V2 and Db. A dynamic marking of *8^{va}* is present in the Db. part.

Musical score for measures 9-16. The score is for Violin I (V1), Violin II (V2), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 76. The music features a melody in V1 and accompaniment in V2 and Db. A dynamic marking of *8^{va}* is present in the Db. part. The section ends with a *rit.* marking.

B $\text{♩} = 76$

Musical score for measures 17-24. The score is for Violin I (V1), Violin II (V2), Double Bass (Db.), B. Cl., and Pno. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 76. The music features a melody in V1 and accompaniment in V2, Db., B. Cl., and Pno. A dynamic marking of *8^{va}* is present in the Db. part.

Musical score for measures 25-32. The score is for Violin I (V1), Violin II (V2), Double Bass (Db.), Fl., B. Cl., Hp., and Pno. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 76. The music features a melody in V1 and accompaniment in V2, Db., Fl., B. Cl., Hp., and Pno. A dynamic marking of *8^{va}* is present in the Fl. part.

32 **C**

V1
V2
Db

41 *rit.*

V1
V2
Db

47 $\text{♩} = 76$ *rit.*

V1
V2
Db
Fl.
B. Cl.
Hp.

53 $\text{♩} = 76$

V1
V2
Db
Fl.
B. Cl.
Hp.

Agony of wishing

Words: Rabindranath Tagore (adapted by Ian Hamilton)

Music: Ian Hamilton

C♩ = 90

A

C

Gm

B♭

C

The song I came to sing re mains un sung to day
I hav en't seen your face I want to hear you soon

Its time is o ver due The words no long er new The
to hear your gen tle footsteps come clo ser to my room my room The

blo ssom has n't opened Thothewind has breathed an a go ny of wishing inmyheart
bright est day has passed but the lamp has on ly lit an a go ny of wishing inmyheart

21 **B** C Gm B \flat C F

If I can not see your face If you leave me a side I won't know

Fl.

B. Cl.

V1. *(tr)* *mf*

V2. *f* *p* *tr*

Db.

28 Gm F B \flat options

how to pass these rainy hours and my heart will wander waiting with the

Fl. *f* *mp*

B. Cl.

V1.

V2. *(tr)*

Db.

35 Dm Am Dm C F

rest less wind and rain.

Fl. *p*

B. Cl. *p*

V1. *p*

V2. *tr*

Db. *p*

R.S. rain rattle *pp* *f* *ff*

23

Hey Rain (The Innisfail Song)

Bill Scott

Arr: Samantha O'Brien 2012

V1 --> V2 --> CHORUS
 V3 --> V4 --> CHORUS
 INSTRUMENTAL
 V5 --> V6 --> CHORUS
 V7 --> CHORUS X 2
 "HEY RAIN"

A Bm C#m E A Bm C#m E

Vln. pizz.

Db.

Hp.

Gtr.

5 D D/C# G/B A G D/F#

Solo

1. Rain in my hair, and rain in my face Mu-ddy old inn-is fail's a
 2. Bloke from the west near-ly died of fright cause the ri-ver rose thir-ty five

Db.

Gtr.

8 Em Em/F# Em G G/D G D/F# Em D A Bm/A A7 D/A A

Solo

mu-ddy wet place hey_ rain
 feet_ last night hey_ rain

Db.

Gtr.

13 ^{2.} A⁷ D/A A Dmaj⁷ D⁶ D A⁶ A^b A⁶

Solo
Choir
Db.
Hp.
Gtr.

Hey— Rain, — Rain co-ming down on the cane—
Hey— Rain, — Rain co-ming down on the cane—

17 G A Bm/A A⁷ D/A A

Solo
Choir
Db.
Hp.
Gtr.

on the roo-ves of the town—
on the roo-ves of the town—

3. There's a Johnsons River crocodile living in me fridge,
And a bloody great tree on the Jubilee Bridge.
Hey rain, hey rain.

4. Rain in my beer, rain in my grub,
And they've just fitted anchors to the Garradunga Pub.
Hey rain, hey rain.

CHORUS

INSTRUMENTAL (over verse)

5. Wet season skies have sprung a leak
From Flying Fish Point to the Millstream Creek.
Hey rain, hey rain.

6. Wet season sky so black and big,
And an old flying fox in a Moreton Bay fig.
Hey rain, hey rain.

CHORUS

7. It's the worst wet season we've ever had.
I'd swim down to Tully, but it's just as bloody bad.
Hey rain, hey rain.

CHORUS X 2 (FINISH WITH "HEY RAIN") 25